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Class Z56
Book G215

Garber, Osborne

GARBER'S
SELF-TEACHING
SHORTHAND

▼

Z56
.G215

1. Shorthand.

PREFACE

HELPFUL SUGGESTIONS

This book has been devised primarily for those who wish to learn shorthand at home with the least effort and time. Because of the ever increasing pressure for more knowledge and efficiency, almost everyone today, old and young, requires a faster method of expressing on paper what he hears or thinks. When these 30 pages have been mastered a person may jot down:

1 - Telephone conversations
2 - Radio programs
3 - Lectures
4 - Court procedures
5 - Business letters
6 - Manuscripts, etc.

Statistics show that the first 500 most commonly used words comprise 80% of the words used in ordinary conversation and business. The author has presented the first 1000 most commonly used words in this book in such a simple manner that anyone with average intelligence may now learn to abbreviate his writing with ease. Since no phrasing is required the learning process is simplified to a point of self-teaching.

Use a notebook with lines spaced at least one-half inch apart, and a medium lead pencil (medium softness) or fine-point fountain pen. Do not grip the pencil or pen while writing. Write quickly and with an easy touch. Of course, it is to be expected that the beginner will write the characters slowly at first, while the mind and hand become accustomed to each particular sign; but always keep in mind that speed must be developed as soon as possible.

Copy the shorthand characters, saying aloud or whispering each letter or sound comprising a syllable as it is written. It is also

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fine practice to have someone else call the words. Much shorthand is learned while a person is walking down the street, riding in a street car, lying in bed before going to sleep (induces sleep and stops worry), and upon awakening in the morning, by thinking of the characters which have been studied. With the index finger outstretched, make the motions which represent the characters learned. The strokes made are in the same direction as longhand, and writing shorthand is as easy as writing longhand.

The mind must have these pictures impressed upon it by repetition of writing, thinking, hearing and seeing until a mental picture is made which will come to the writer like a flash when any particular word is heard or seen. These mental pictures must be positive if one wishes to gain speed; there must be no hesitation in recalling the characters at will without effort.

Speed has a tendency to distort the writing, but provision has been made for this by the author. If an error is made, do not stop to erase it; swing a circle hastily around the erroneous character or group, and go ahead.

OSBORNE GARBER, Author

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Los Angeles, Calif.

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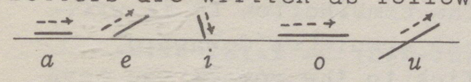
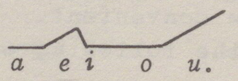
LESSON I

VOWELS

The vowels are *a, e, i, o* and *u*. The shorthand signs for these letters are written as follows: (The arrows indicate the direction)



To memorize these letters quickly, remember the following unbroken line:

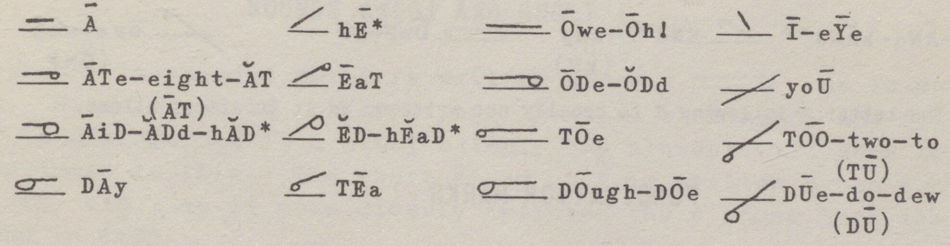


Silent letters are omitted in all words. *Eat* is written as *ē-t; eight,* as *ā-t; day,* as *d-ā; tea,* as *t-ē*, etc. Words are written as they sound, and not always as they are spelled, for example; the word *do* is spelled *d-o*, yet it sounds as *d-ū*, and is so written.

The letter *t* is written as a small circle, and the letter *d* as a larger circle; both on the under side of these lines.

Write three lines of each of the following words and pronounce the sound as you write each stroke.

The capital letters indicate the sounds which are written in shorthand. The small type faces show the silent or unwritten letters.

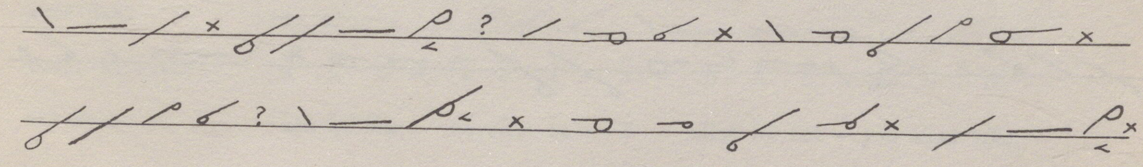


Ā	hĒ*	Ōwe-Ōh!	Ī-eYe
ĀTe-eight-ĂT (ĀT)	ĒaT	ŌDe-ŎDd	yoŪ
ĀiD-ĂDd-hĂD*	ĔD-hĔaD*	TŌe	TŌO-two-to (TŪ)
DĀy	TĒa	DŌugh-DŌe	DŪe-do-dew (DŪ)

* The letter *h* is usually not written.

You have now learned 7 letters of the alphabet and 29 words. Write them until they are thoroughly memorized.

Read the following sentences: (✕ indicates a period, and ∠ a capitalized word)

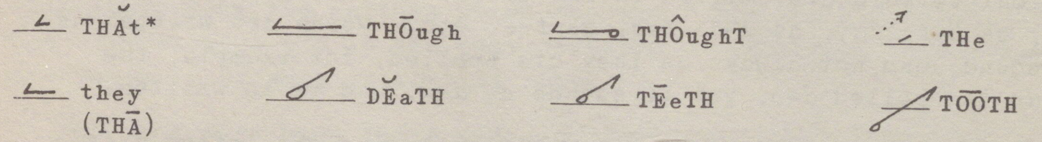


LESSON 2

a

TH

The sound *th* is a separate combined sound and the letter *t* is not written as a circle when *h* follows it. The combination *th* is written as a small slanting straight tick either upward or downward, whichever is more convenient. Add this tick to the vowels you have learned to form the following words:



THĂt* THŌugh THÔughT THe

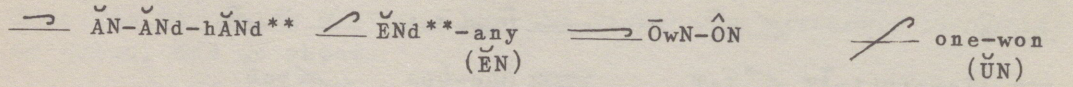
they (THĀ) DĔaTH TĒeTH TŌŌTH

* Write the *a* for the word *that* shorter than the *a* for *they*.

b

N-hook

The *n-hook* is always written at the end of the vowels on the under side, as:

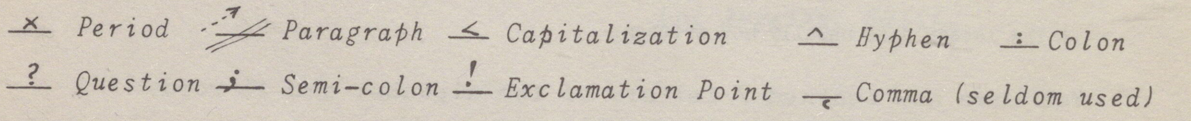


ĂN-ĂNd-hĂNd** ĔNd**-any (ĔN) ŌwN-ŌN one-won (ŬN)

** The letter *d* following *n* is usually not written, as it is almost silent.

c

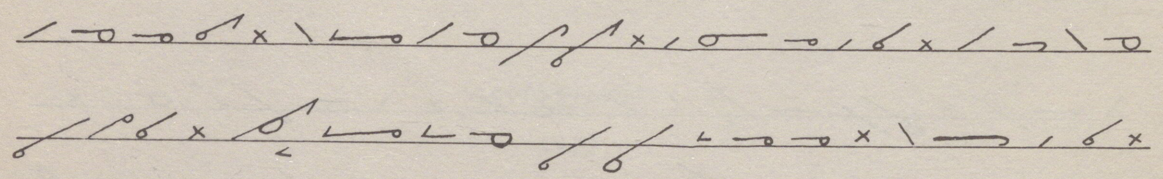
PUNCTUATION MARKS



Period *Paragraph* *Capitalization* *Hyphen* *Colon*

Question *Semi-colon* *Exclamation Point* *Comma (seldom used)*

WRITE THE FOLLOWING SENTENCES IN LONGHAND

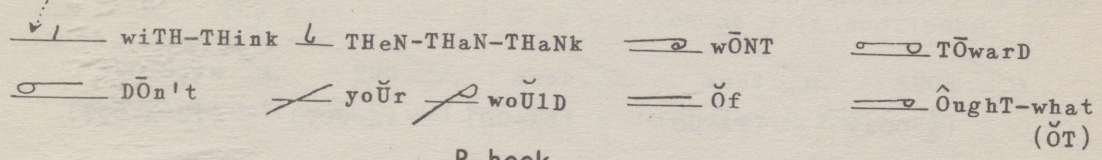


LESSON 3

a

SUGGESTIVE WORDS

Many times words are not sounded out in full. Write 5 lines of each of the following:



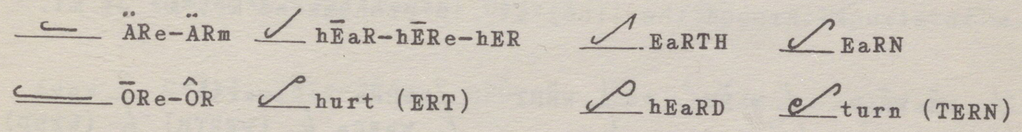
wiTH-THink THeN-THaN-THaNk wŌNT TŌwarD

DŌn't yoŬr woŬlD Ŏf ÔughT-what (ŎT)

b

R-hook

The *r*-hook is always written at the BEGINNING of straight lines and on the UPPER side without a break or angle. When placed on the vowels *a*, *e*, and *o*, the syllable sounds *ar*, *er* and *or* are expressed. Do not curve the straight line after the *r*-hook. (correct) (incorrect).



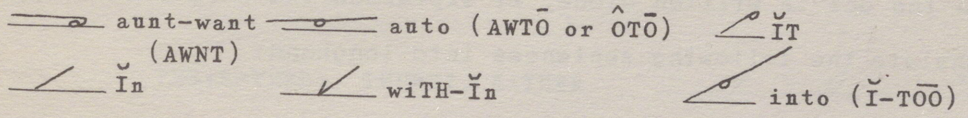
ÄRe-ÄRm hĒaR-hĒRe-hER EaRTH EaRN

ŌRe-ŌR hurt (ERT) hEaRD turn (TERN)

c

SOUNDS AW(O) AND SHORT i

When *a* is sounded *aw* it is written as an *o* , as in *auto*, *fall*, *paw*. Since sound is the important thing in shorthand, and since spelling is disregarded to a great extent, the student will soon become accustomed to this. The short sound of *ĭ* is written as an *e* , as in *ĭt*, *ĭn*, etc., as it more closely imitates the *e* sound than the long *i* sound in *high*.

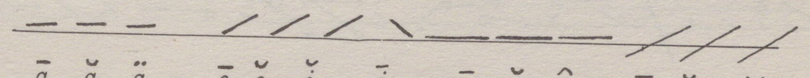


aunt-want (AWNT) auto (AWTŌ or ÔTŌ) ĬT

Ĭn wiTH-Ĭn into (Ĭ-TŌŌ)

Now that you are familiar with the vowel sounds, note carefully the thirteen vowel sounds, as illustrated in the key words. The markings placed above the letters agree with Webster's Dictionary.

SHORTHAND



VOWEL MARKINGS ā ă ä - ē ĕ ĭ - ī - ō ŏ ô - ōō ŭ ŏŏ

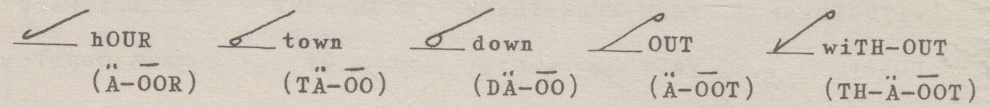
KEY WORDS āim ăt bär - hē fĕll ĭn - Ī - mōst ŏf all - yoū mŭst lŏŏk

LESSON 4

a

OU or *A-OO* SOUNDS

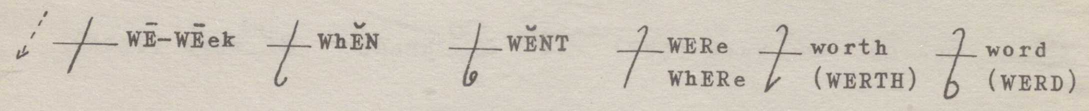
The *u* at the beginning of words is struck through the line, but when the *u* is struck FROM the line upward at the beginning of a word it produces the sound *ou-(ä-ōō)*, as:



b

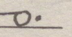
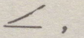
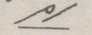
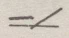
W

The letter *w* will be studied more fully in a later lesson; however, in order that the DOWN stroke may be practiced with the other straight strokes at this point, six words are given. *W* is always struck downward when written, and is almost perpendicular. When *w* is struck through the line, it is pronounced *wē*, *wĕ* or *wĭ*.



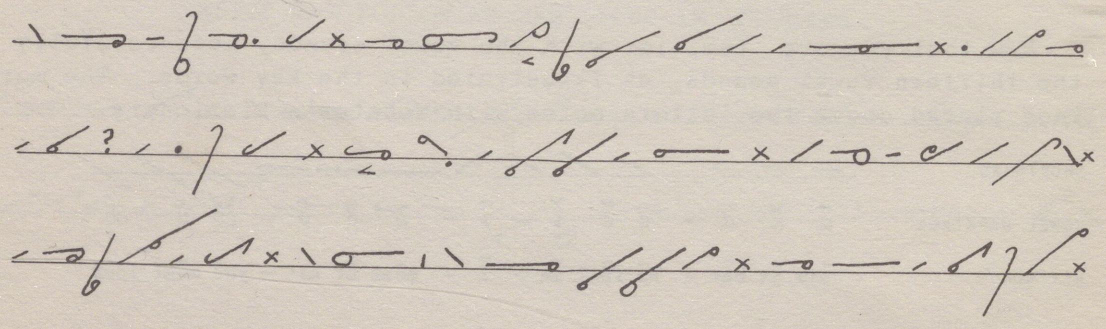
c

ENDINGS *-ED* and *-ING*

If the past tense of any verb is to end in *-ed*, this ending is indicated by a dot placed close to the last character of the word, as  *add-ed*. The ending *-ing*, and the word *thing* are expressed by a disjoined up-stroke *e* , written close to the end of the word, as  *eat-ing*  *a-thing*.

When the dot is written alone, it expresses the word *did* or *dead*

Translate the following sentences into longhand:



LESSON 5

CIRCLE CONSONANTS *Ch* AND *J*

a *Ch* is the same size as *t*, and *J* is the same size as *d*; however, they are always written on the upper side of the vowels which follow them. The soft sound of *G* is written as *J* in shorthand, as in the word *general*.

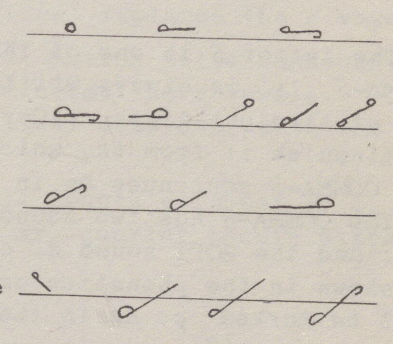
When *G* has a soft sound it will be marked *Ģ* to distinguish from hard *G*.

whiCH-CHange, CHÄrge, CHĀiN

JĂN., ĀĢe, ĒaCH , CHĔck, TĒaCH

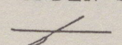
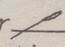
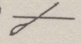
ĢĔNeral, ĢĔntleman, ŎbJect

CHĪld, JŪly-JŬdge, CHŬrch, JŪNe



b

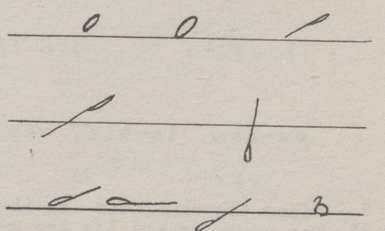
LOOPS ON STRAIGHT LINES

A small loop placed on the UNDER side, at either end, is sounded *ther*, as in the words *ther-ōō*  *(thorough)* and *ŭ-ther*  *(other)*. A small loop on the UPPER side at the beginning is sounded *thr*, as in *thr-ōō*  *(through)*.

THEiR-THERe, THURS*, ĒiTHER

other(*ŭ-ther*), WĔaTHER-WhĔTHER

THRĒe, THRŌw, THRoŪgh, THIRD**



* A large loop is sounded *therz*.

** *r*-hook on *th*.

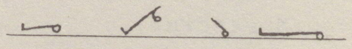
LESSON 6

a

H

The letter *H* is made with a very small tick at right angles with straight lines. In most cases the *H* sound may be omitted.

HĂT, HĬSTory, heĪghT, HŎT



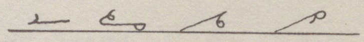
b

CONSONANT *S*

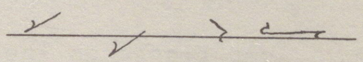
The letter *S* is one of the most commonly used consonants. The COMMA-*S* is always written downward at the beginning and at the end of straight lines. Care should be taken to curve the *S* to distinguish it from *th*, which is straight. On downward strokes the COMMA-*S* continues on in the direction in which it is going.

The COMMA-*S* has two sounds: the HISSING sound *ĭss*, as in *nice* and *say;* and the SOFT sound *z*, as in *haze* and *ease*. The soft sound will be shown in the phonetics as *z*. When *c* has the sound of *s*, the *c* will be marked *ç*, as in the word *niçe*.

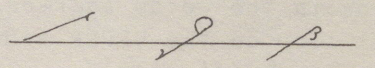
SĀy, STÄRT, ĒaST, ĬTS



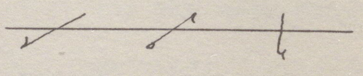
SĒa, SĔven*, ĪÇe, HÔRSe



hOUSe, SŬĢgest, once(*ŭns*)

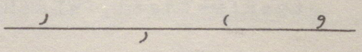


SO͞On-SŬn-son, TŪeS., WĔdNeSday



SPECIAL WORDS

as-has, is-his**, was, this



* – Place the character for the word *seven* through the line.
**– The words *is* and *his* are written under the line.

Plurals of words ending in *t, d, ch,* and *j* are written, as follows: *eights* , *adds* , *its* , *heads* , *etches* , *ages* , etc.

LESSON 7

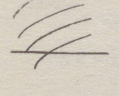
CURVE CONSONANTS

In this lesson and the one to follow all new words begin with one of the consonants *B, P, R, M, L, N, V, F, G, K,* full *S,* or the sound *Sh*.

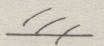
These curve consonants have two motions, right and left. There are three positions for the right motion curve consonants. The first position (above the line of writing) does away with the writing of the long *i* vowel which would follow the consonant. The second position (on the line) replaces the *a* vowels. The third position (through or under the line) replaces the *e* vowels.

There are two positions for the left motion curve consonants. The second position (on the line) eliminates the *o* vowels. The third position (through or under the line) does away with the *u* vowels.

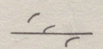
B, M, V, and *G* (hard sound) are full length strokes; *P, L, F,* and *K,* half strokes; and *R, N, S,* and *Sh*, quarter length strokes.



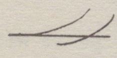
bī
bā *bă* *bä*
bē *bĕ* *bĭ*



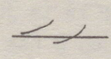
pī
pā *pă* *pä*
pē *pĕ* *pĭ*



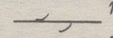
rī
rā *ră* *rä*
rē *rĕ* *rĭ*



bō *bŏ* *bô*
bo͞o *bŭ* *bo͝o*

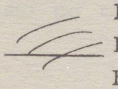


pō *pŏ* *pô*
po͞o *pŭ* *po͝o*

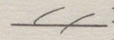


rō *rŏ* *rô*
ro͞o *rŭ* *ro͝o*

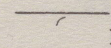
WRITE 5 LINES



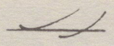
BȲ-BuȲ
BĂlance
BĒ-been(*bĭn*)



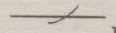
PĀy
PĒople



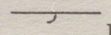
RĒgard



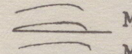
BŌth
BŬt-BO͝Ok



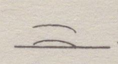
PO͞Or-PUt



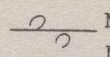
RŪle



MȲ
MĀy-MĀke
MĒ



LĪke
LĀy

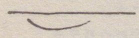


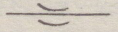
NĀme-NŎw
NĒed-NĔxt

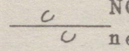
LESSON 8

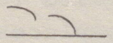
a

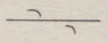
CURVE CONSONANTS (CONTINUED)

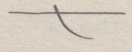

move (mōō)

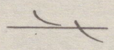

LŌw-LAW
love (lŭ)

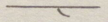

NŌ-kNŌw-NŌrth
new-knew (nōō)

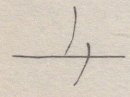

FĪnd
FÄr

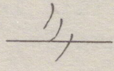

SHĂll
SHĒ-SHĭp

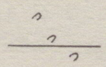

view (vōō)

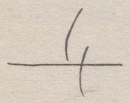

FŎllow-FÔr-FAll
full (fŏŏ)

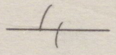

sure (shōō)

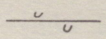

GĀve
GĬve


KĪnd
CĀre-CĂn
KĒep


SĪde
south (SÄ)
SĒe-SĬx


GŌ
GŎŎd

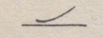
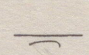
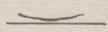
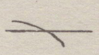

call (kaw)
company (kŭ)

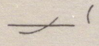
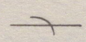
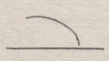
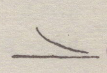

SŌ-SAW
some (sŭ)

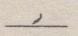
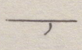
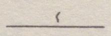
NOTE: Full S is written clock- and counter-clockwise and takes an unwritten vowel. The Comma S does not take an unwritten vowel; it is just plain S.
When C has the sound of K it will be unmarked. When G has a hard sound as in go it will be unmarked.

WORD-SIGNS

b The following fifteen words violate the principle "omit vowels after curve consonants", in that the vowel is understood to be omitted before the stroke. (WRITE TEN LINES OF EACH)

 (ō)p hope
 (ĕ)l well / (ĭ)l will
 (ō)m home
 (ĕ)v ever / (ĕ)v event

 (ŭ)p up
 (ĭ)f if
 (ă)v have
 (ō)v over

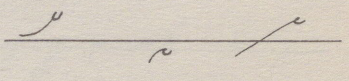
 (ă)z as-has
 (ĭ)s is-his
 (ŏ)z was

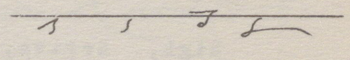
LESSON 9

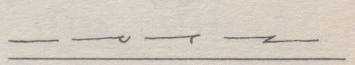
SPECIAL FORMS and WORDS

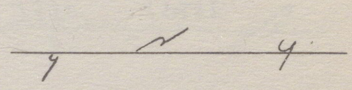
(a) Left motion FULL S at the end of words adds the sound -*us*.
(b) The *sez* or *ses* blend indicates two *s* sounds.
(c) The word *all* is written as ô-*aw* and is placed in first position.
(d) The word *thing* may be joined when it is a part of another word.
(e) The word *self* is added to words as or ; *selves*, as .
(f) SPECIAL

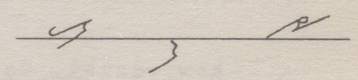
WRITE TEN LINES OF EACH

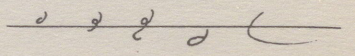
(a) possible, respectfully, us-husband
(pŏ-S) (rē-S) (ŭ-S)


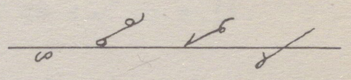
(b) themselves, says, assist, system
(thĕ-sĕz) (sĕz) (ă-sĭst) (sĭs-tm)


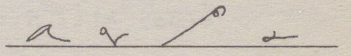
(c) all, also, always, although
aw aw-sō aw-z aw-th-ō


(d) something, anything, nothing
sŭ-ĭ ĕn-ĭ nŏ-ĭ


(e) herself, himself, itself
er-s-ĕ hĭ-s-ĕ ĭt-s-ĕ


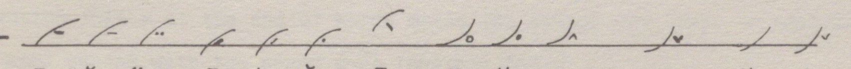
(f) city, cities, citizen, said, come
s-t s-t-s s-t-sn s-d kŭm


such-search, teacher, theatre, stood
sŭ-ch tē-ch-r thē-t-r stōō


therefore, tire, outside, stay-state
ther-fō tī-r ä-ōōt-sī stā


NOTE: At the end of words ē-ĕ-ĭ are written either with upward or downward motion.

NOTE: If it is desired to produce the exact vowel sound, place the following marks beside the curve consonant stroke near the center. The short ŭ does not require a mark.

VOWEL - ā ă ä - ē ĕ ĭ - ī - ō ŏ ô-aw - ū-oo ŭ ŏo
MARKING- - - .. / / . \ o • ^ v v
EXAMPLES-

pā pă pä - pē pĕ pĭ - pī - pō pŏ paw - pōo pŭ pŏo

LESSON 10

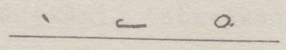
POSITION - OTHER THAN CURVE CONSONANTS

Vowels may also be omitted after straight lines, circles and the comma *s* by placing these above or under the line.

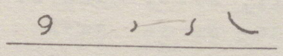
WRITE TEN LINES OF EACH

OMIT LONG *i*

high, arrive, died
h(ī) ar(ī) d(ī)D

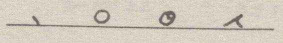


decide, desire, size, four*
ds(ī) z(ī) s(ī)z



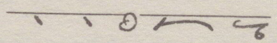
OMIT *a* OR *o*

how, doubt, date, those**
h(ä) d(ä) d(ā)t th(ō)z

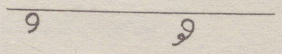


OMIT *u* OR *e*

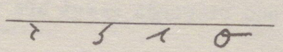
who, him, done, them, arrest
h(o͞o) h(ĭ) d(ŭ)n th(ĕ)m är(ĕ)st



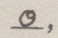
does,-just,-Dec., justice
d(ŭ)z j(ŭ)s d(ē)s j(ŭ)st-s



whose, these, thus, today
h(o͞o)z th(ē)z th(ŭ)s t(ĕ)d-ā



* The numeral *four* is a special sign written above the line.

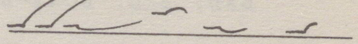
** When writing this sign , always write the *d* before writing the *t*, regardless of which comes first.

LESSON 11

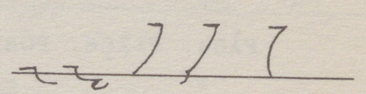
CURVE CONSONANTS AND WRITTEN VOWELS

(a) Initial vowels are written in the following words:

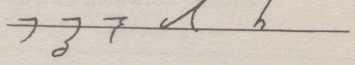
ĀBle, ĂBSence, ĂM, ĀLĪke, ALlŎw, ĀiR



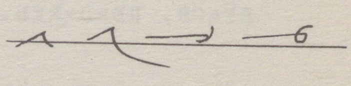
ĂFter, ĂFterNŌŌn, AGĀin, AGĀinSt, ĀGŌ



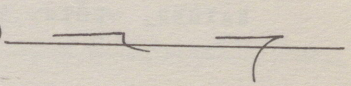
ĂCt, ĂCÇiDent, ĂSK, work*(erk)*. ĒaSY̆*



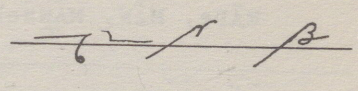
issue*(ĭ-sho͞o)*, ĒVen, hŎNoR, ÔrDeR

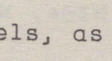


AWFul-ÔFf-ÔFfice, AUG.-ÔrGanize(-tion)

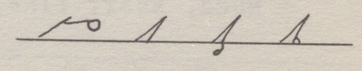


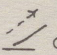
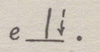
ŎCT., SHŌw, ŬNdeR-wonder, ŬNderSTĂnd



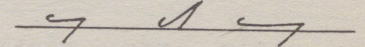
(b) Beginning *y* is a combination of vowels, as *ē-ŏ-t*  *(yacht)*.

yard, year-yes, yesterday, yet
ē-är-d ē-ĕ ē-ĕst ē-ĕt

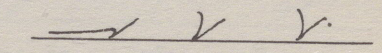


(c) *-y* and *-ly* at the end of words are written as *e*  or *e* .

ÄRmY̆, EaRlY̆, already *(awr-ĕ)*

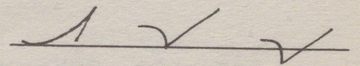


ŌNlY̆, CĀrrY̆, CĀrrĬeD

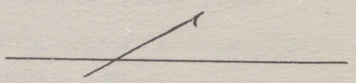


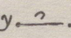
(d) When two vowels follow curve consonants, write the second vowel.

boy*(baw-ē)*, found*(fä-o͞o)*, few*(fē-o͞o)*



use *(ē-o͞o-z)***

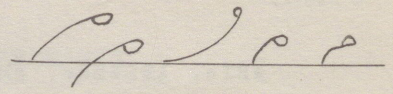


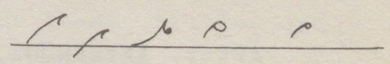
* Right motion full *s* at the end of words makes the sounds *-cy*, *-sy*, or *-zy*. .

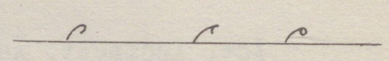
** When a word begins with the sound *ē-o͞o* lengthen the *u*.

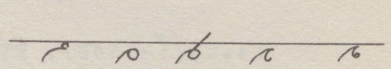
LESSON 12

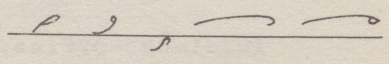
Add *t, d, ch, j, s, st, n, th* and *ther* to what was learned in lessons seven and eight.

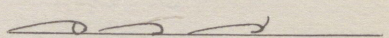
BĂD, BĔD, BŌaT-BÔughT, PĀiD, PĀĢe


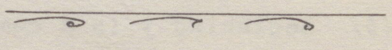
PĂSs, PiĒÇe, PŌST, RĪDe wRĪTe-RĪghT


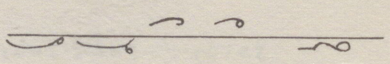
RĀiN-arRĀNge-RĂN, RĀÇe-RĀiSe, RĀTe


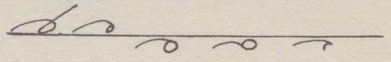
RĒaCH, RĒaD-RĔD, RĔaDY̆, RĒaSoN, RĔST


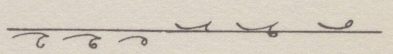
RĂTHER, wRŌTe, RŬN, MĪNe-MĪNd, MĪghT


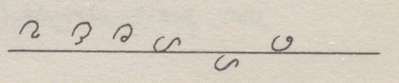
MĀDe, MĂN, MĂNneR, MĒaN-MĔN


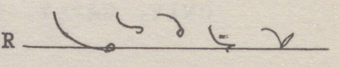
MĔaNT-MĬNuTe, MĬSs, MĒeT


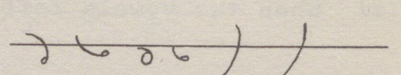
MŬCH, MŬST, LĪNe, LĪghT, AlLĔĢe


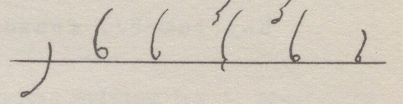
LĀDY̆, LĀTe, LĒaD-LĔD, LĔdĢe, LĔSs


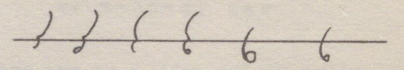
LĔSsoN, LĒaST, LĔT, LÔSs, LÔST, LŎT


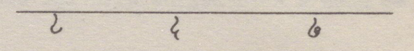
NĪNe, NĪÇe, NĪghT, kNŌwN, NO͞ON, NŎT


VŌTe, FĪNe , FĪghT, FĀÇE , FÄTHER-FÄrTHER


FĒet, FO͝OT, SHĔD, SHŬT, GuĔSs, GuĔST


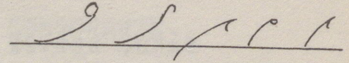
GĔT, GŎD, GÔNe, GŌeS, GŎT, CĂtCH


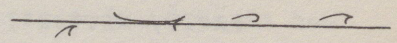
CĀSe, CĂST, CAUSe, CÔST, CoUlD, CŬT


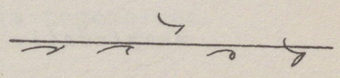
SĒeN-ScĒNe, SĬNÇe, SĔNT-ÇĔNT


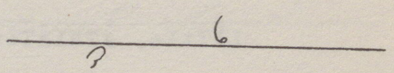
LESSON 13

WRITE 3 LINES OF EACH

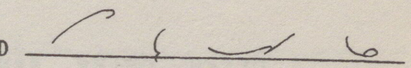
BŌarD-aBŌarD, BÔrN, BĔSt, PÄrT, PĂSt


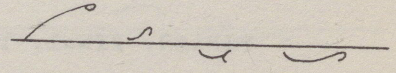
RĒÇeive-RĒÇent, MŌSt, LĂNd, LĂSt


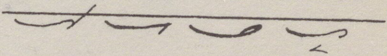
LĔNgTH, LĬSt, FŌuRTH, LĔTter, FŬrTHER


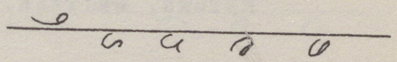
NĔÇessary, CŌurT


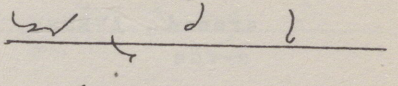
WRITE 5 LINES OF EACH

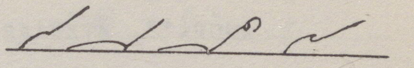
BehĪNd, beCAUSe, MÔrNĬng, FÔrwarD


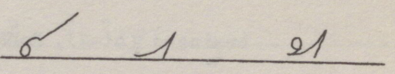
about, round, lose, among
bät rŏn lo͞oz mŭn


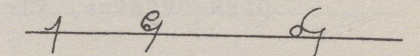
money, month, mother, Monday
mŭnĭ mŭth mŭther mŭn


old, none, news, neither, another
lōd nŭn no͞oz nēther nŭther


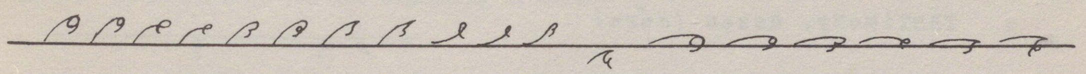
FĪNaLlY̆, first, quite, CAnNot
fŭs kīt


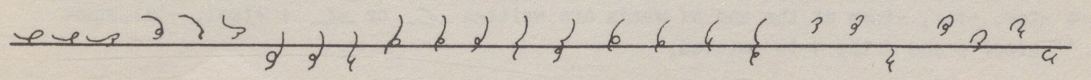
pound, amount, mountain, power,
pä-o͞o mä-o͞o mä-o͞o-tn pä-o͞or


drown, point-appoint, disappoint
drä-o͞o paw-ĭ ds-paw-ĭ


royal, destroy, cordially,
raw-ĭ ds-traw-ĭ kaw-jl-ĭ


PLURALS are made by adding comma *s* to endings, as follows:

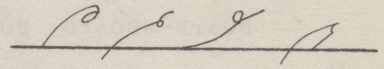




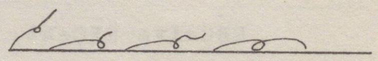
LESSON 14

WRITE ONE LINE OF EACH

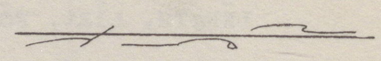
BĂND, BĔTteR, BŎDY̆, busy(*bĭsĭ*)



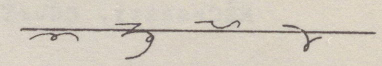
PĂrTY̆, MĂTteR*, MĀTeRiaL, MĂDĂM



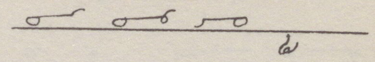
many(*mĕnĭ*), ŌMĬT, MĀyÔR



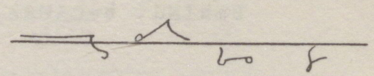
LĬTtLe, ĂTHLĔTiC, ĀLŌNe, FĒaTuRe*



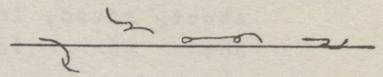
DŌoR, DAUghTeR, RŌaD, ÇĔNTeR



ÔFteN, CHIĒF, SĔNATe, SĬSTeR

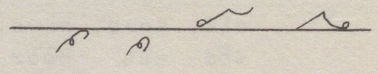


FĬNiSH, FĪNaL, TŌTaL, ĂNnuaL

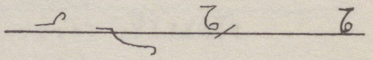


WRITE THREE LINES OF EACH

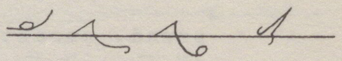
RĒTuRN, wRĬTteN, CHĬLdren, ĔfFÔrT



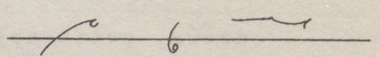
around , ĂVĔNue, AcCÔrDĬng , ĂcCŌUNT
a-rän



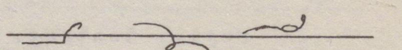
ADŎPt**, ĒVĔNing, ĔVĬDence, EaRlĬeSt



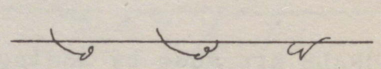
business (*bĭ-S*), CoŬNTry, almost(*awmos*)



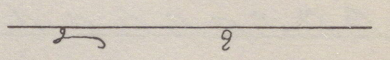
ŌPĔN-ŌPĬNion, VĬcTiM, MAJoRiTy

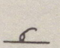
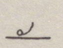
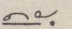


visit, visitor, newspaper
vĭsŭt vĭsŭtr nōoz-p



TĔSTiMoNy, dozen (*dŭzn*)



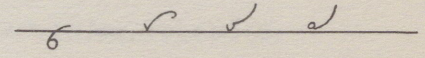
* *-ter, -tor, -ture* at the end of words are written  or  ; *-tual, -tal,* 
** After *p* and *k* the *t* is omitted.

LESSON 15

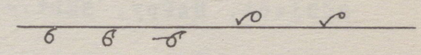
T, D, Th, H AND FULL *S*, PLUS CURVE CONSONANTS

When these small consonants are joined at the beginning of curve consonants, the unwritten vowel is understood to be in between them and the curve consonant. The position and the motion of the curve consonant determines which vowel is understood.

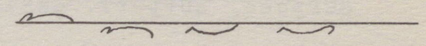
DĒeP, HĂPpeN, SŌaP, TŎP



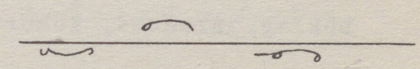
DĒaR*, DRĔSs, ĂDdRĔSs, HÄRD, HeÄRT



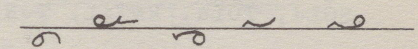
SĀMe, SĒeM, whom(*hōom*), human(*hōomn*)



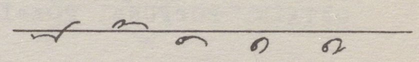
SŬmMON, TĪMe, ĂtTĔMpT



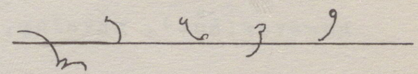
DĒaL, DŎLlĂR, HĔLD, wHŌLe, HŌLD



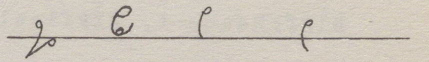
HĔLP, SĀiL, TĔLl, TĔN, TĔNTH



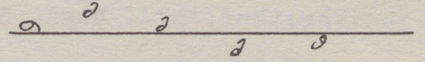
VĔsSEL, HĂlF, SÔFT, SĬcK, TĀKe



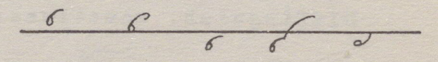
TĬcKĔT, DŎCToR, talk(*tawk*), TŎOK

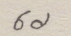
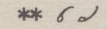


DĂSH, SĪghT, SĂT., SĔT-SĬT, SŪiT



TRȲ**, TRĀiN, TRĒe, TRĬP, TRŪe



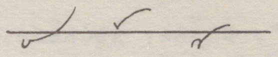
*  is sounded *der-* or *dr-* at the beginning of words.
**  is sounded *tr-* at the beginning of words.

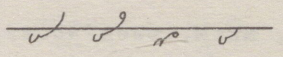
NOTE: The vowel is written when *J* is followed by the vowel and a curve consonant.

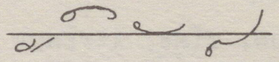
LESSON 16

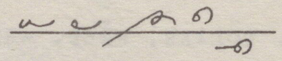
ABBREVIATED WORDS

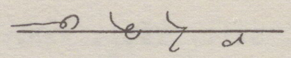
WRITE FIVE LINES OF EACH WORD

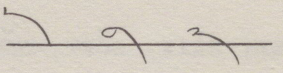
SŬBject, HĂPpy, SĔPt.-acÇĔPt


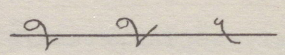
SŬPpose, SŬPporT, ÇERTain, SŬmmeR


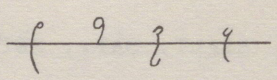
DŪRĬng, DĪaMoNd, ToMŎrrow, TRoŬBle


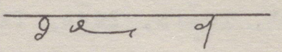
SŌLd, TŌLd, ŬNTiL, ToNĪght, ĂtTĔNd


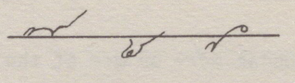
ŎbTĀiN, FÔrTUNe, FÔreĬgN, TRŬSt


however*(häv)*, DĔVelop, SĔVeral


DĬFfeRence-t, DĬFficultY̆, SŬFfer


together*(tŭg)*, DÄrK, SĔCoNd, SŬCcess


DĬSTinguish, sometimes*(sŭtms)*, TRŪlY̆


SĂLaRY̆, ÇĔNTuRY̆, SĔParaTe


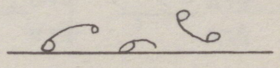
LESSON 17

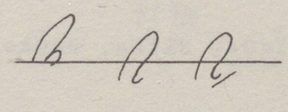
a

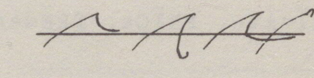
PREFIXES

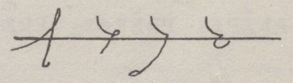
Prefixes are written in any position, allowing the next syllable to be in the correct position to indicate its unwritten vowel.

The prefixes *be- de- di- for- fore-* are expressed by the letters *b d d f f*

DeBĀTe, DeLĀy, DiVĪDe


BeGĂN, BeGĬN, BeGĬNnĬng


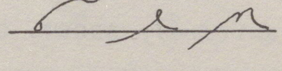
BeFŌre, BeGŬN, BeCoMe, BeSĪde


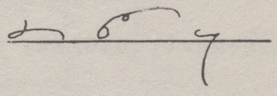
BeTWĒeN, FÔrTY̆, FÔrGĔT, FŌreNŌOn


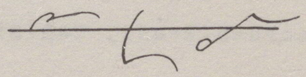
b

SUFFIXES

Endings *-able - ple -ify -full -fore -ment -less -ness* are expressed by *b p f f f m l n* either motion. ·

TĀBLe, BeaŪTiFul, wonderful*(ŭnrf)*


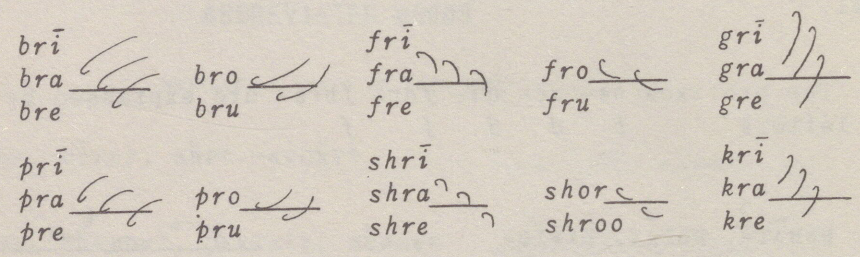
STĀtMent, DePÄrTMent, ÄRGŬment


arRĀNgeMent, government, JŬdgeMent
(*gŭ-m*)


LESSON 18

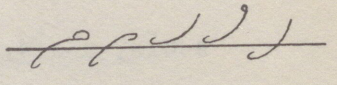
R HOOK ON CURVE CONSONANTS

The *R* hook is placed on the inside of the curve at the beginning with a natural swing to indicate that the letter *R* follows the curve consonant and precedes a vowel.

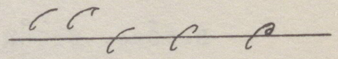


brī
bra
bre
bro
bru
frī
fra
fre
fro
fru
grī
gra
gre
prī
pra
pre
pro
pru
shrī
shra
shre
shor
shroo
krī
kra
kre

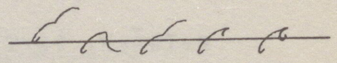
BRĬdĢe, BRĬNg, BRŌke, BRÔughT, brother (*brŭ*)



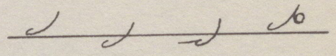
PRĪvate, PRĪÇe, PRĔsent, PRĬNcipal, PRĬNT



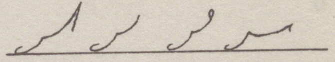
PeRhĂPs, PRĔFer, PRĔPare, PRĔSs, PRĬSoN



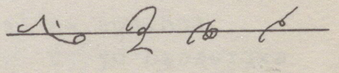
PRÔmpt-PRŎgress, prove, April, PRŌÇeeD
prōō *ā-prŭ*



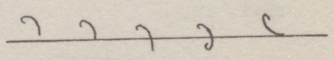
PRŎBablY̆, PRŎPer, PRŎPerTy, PRŎMiSe



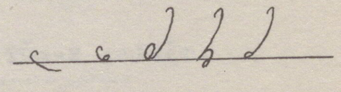
PRŌVĪDe, PRĂCTiCaL, PRĔSiDeNt, PRĔTtY̆



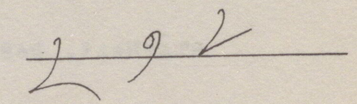
FRĪday, aFRĀid, FRĒe, FRiĔNd, FRŎm



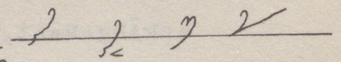
front(*frŭ*), SHÔRT, GRĂND, GRĂNT, GReĀT



aGRĒeMent, DeGRĒe, ground(*grä-ōō*)



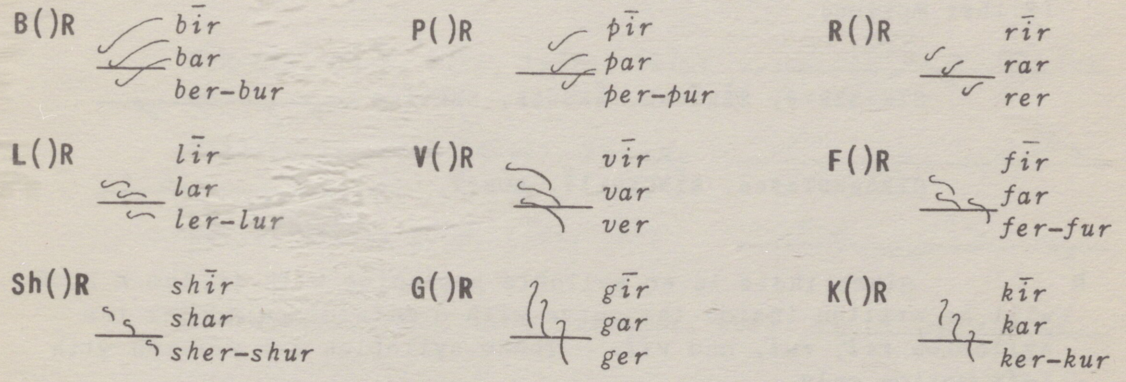
across(*kräs*), ChRĬStmas, SĔCRĔtary, crowd
krä-ōō



LESSON 19

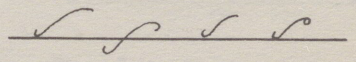
R HOOK ON CURVE CONSONANTS

The *R* hook is placed on the outside of the curve with a reverse swing to indicate that a vowel follows the curve consonant and precedes the letter *R*.

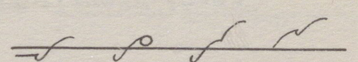


B()R
bīr
bar
ber-bur
P()R
pīr
par
per-pur
R()R
rīr
rar
rer
L()R
līr
lar
ler-lur
V()R
vīr
var
ver
F()R
fīr
far
fer-fur
Sh()R
shīr
shar
sher-shur
G()R
gīr
gar
ger
K()R
kīr
kar
ker-kur

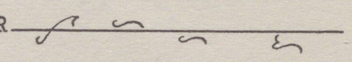
BeĀR, BURN, PĀiR, PÄRTicular



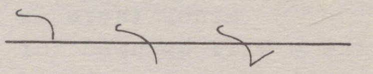
ApPĒaR, PĒRioD, PURPose, PĀPER



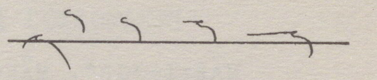
PERSon-al, LÄRge, LEaRn, ÇircuLAR



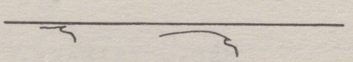
VĀRious, VERy-eVERy, eVERythĬng



RĬVER, FĪRe, FĀiR, AfFĀiR, ÔfFER

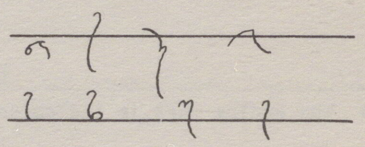


assure(*ăshur*), measure(*mĕshur*)



treasure, GIRl, FĬGURe, perfect*
trĕ-shur

CÄR, CÄRD, SĒCURe, CoURse



* SPECIAL FORM

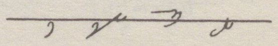
LESSON 20

a

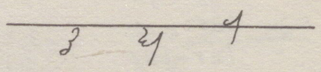
R HOOK ON CURVE CONSONANTS (Continued)

The *R* hook on *S* produces the sounds *ser, sir, cer, sur,* (Either motion).

SIR-SERve, SĒRĬouS, ĂNSwER, SERviÇe



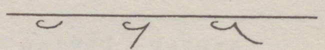
ÇIRcumSTance, SĬNÇERelY̆, SŎRrY̆



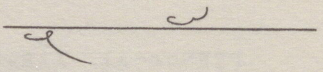
b

Since there is no syllable beginning with *lr,* the *r* hook will be written inside the curve with a natural swing for the syllables *rel, ral,* and *ril.* These syllables are written with left motion only.

RĒaL, RĒaLlY̆, RĒLieF



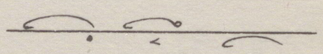
RĔLaTĬVe, RĀiLRŌad



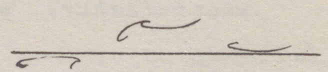
c

Since there is no sound *mr-,* the natural-swing *r* hook on the *m* will be used for the sounds *mir, mar, mer, mor* and *mur.*

MĀRri-AGE*, MÄRCH, MĒRe-MR.,



MRS., PRĪMaRy, MŌRe



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* The ending *-age* is indicated by a dot.

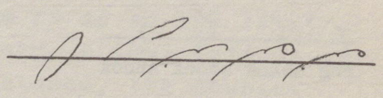
LESSON 21

a

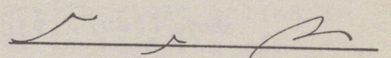
JOINING SINGLE CURVE CONSONANTS

When the first syllable of a word, or a single syllable word, is composed of two curve consonants with a vowel between; place the first consonant in position and motion to indicate the unwritten vowel which follows it, then attach the next curve consonant in the easiest manner.

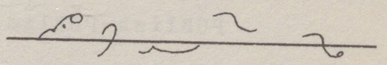
BĔG-BĬG, BĂcK, BĬLl, BuĬLD, BuĬLT



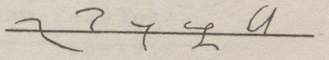
ball*(bawl)*, push*(po͝osh)*, BeCĀMe



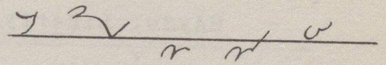
RĂPID, wRĔcK, RO͞OM, LĪFe, LĔFT



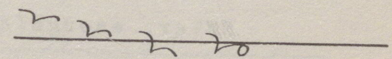
LĒaVe-LĬVe, LĀKe, LO͝OK, ÄRTiCaL, CŎPY̆



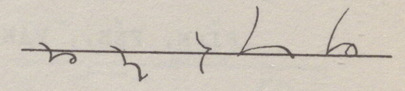
LŌCAl, NĀVY̆, NĒaR, NĒaRlY̆, NÔR



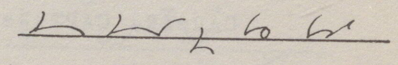
FĪLe, FĀiL, FĒeL-FĔLl-FĬLl, FiĒLD



FĔLT, FĬFTH, FŌlK , GĀMe, GŌLD

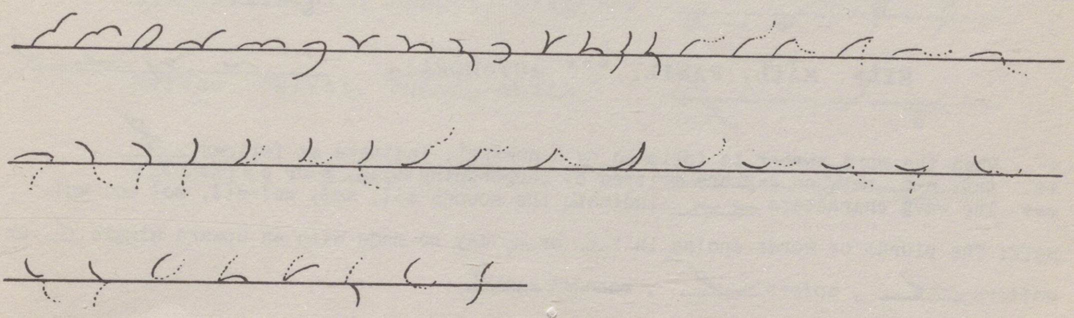


CĀMe, CĂMP, KĬLl, CŌLD, CŎLoNiĒS



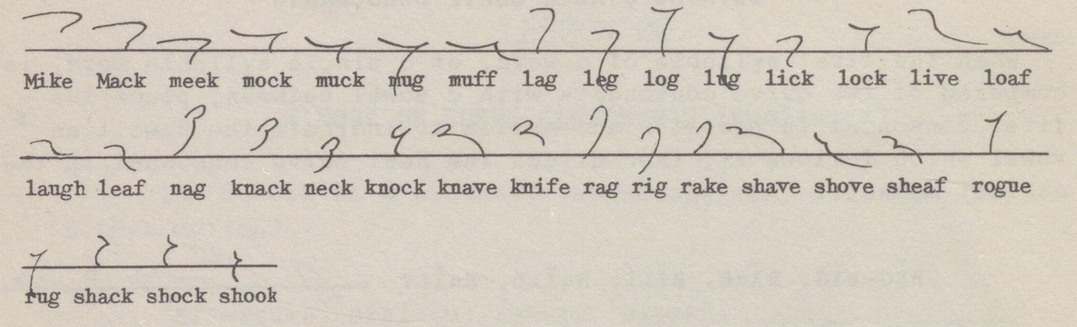
b

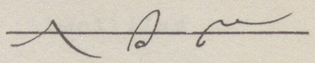
PRACTICE IN JOINING CURVE CONSONANTS

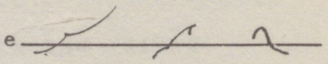


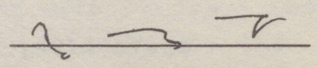
LESSON 22

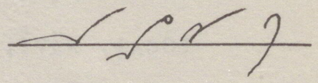
POSITION OF *M-L-N-R* AND *Sh* WHEN FOLLOWED BY *G-K-F-V*

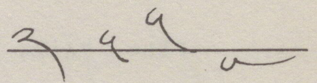

Mike
Mack
meek
mock
muck
mug
muff
lag
leg
log
lug
lick
lock
live
loaf
laugh
leaf
nag
knack
neck
knock
knave
knife
rag
rig
rake
shave
shove
sheaf
rogue
rug
shack
shock
shook

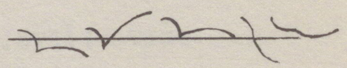
above *(bŭv)*, PĬCTure, PRĒLiMinary 

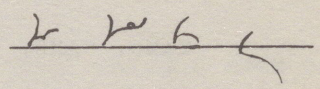
PŬBlish-PŬBlic, RĔPreSent, RĒFer-ence 

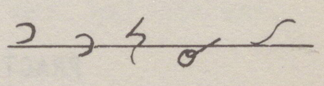
refuse, machine*(mashn)*, ŎcCŬPȲ
rēf-us 

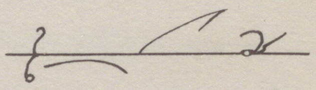
MĀyBe, LĬBerTy, neighbor, RĔGular
nāb 

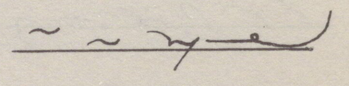
NĔVer, enough*(nŭf)*, NŌV., NŬMber* 

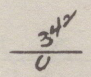
FĬrM, FĔB., FĀMous, FĀVor, FÔrM 

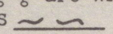
CĀReĒR, CĂPTuRe, CŎLlect, cover*(kŭv)* 

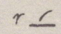
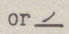
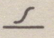
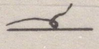
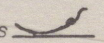
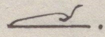
FĂCt, efFĔCt, ĒLĔCt, DŪTY̆, PŎPular 

ChARaCTer, MĔMber**, BĀBY̆**, FĂCToRY 

MĪLe, MĀiL, FĂMILY,*** AUToMŌBile 

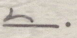
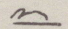
* When the word *number* is followed by a numeral, indicate as follows  .

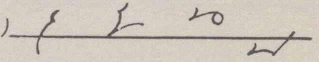
** *b-b*, *m-m*, *v-v*, or *g-g* are written by lengthening *b*, *m*, *v* or *g*.
*** The wavy characters  indicate the sounds *mĭl*, *mal*, *mel-mĭl*, *mol* and *mul*.

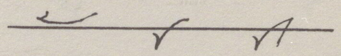
NOTE: The plural of words ending in *r*  or  may be made with an upward wiggle or  , *matters*  , *motors*  , *manners*  .

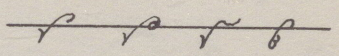
LESSON 23

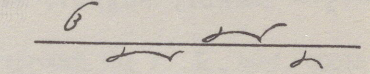
BLENDS - DOUBLE CONSONANT SOUNDS

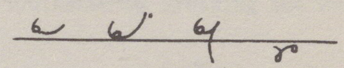
By using the comma *s*, the vowel is excluded between the *s* and the consonant which follows it, as in *sk sl sm sn sp sq spl st str* and *spr*. The comma *s* is always written downward, either left or right motion. To write the word *slāy*, for instance, the double-consonant combination *sl* is placed on the line with right motion to produce the sound *sla*  . The unwritten vowel follows the *sl*. The full *s* in the same position  requires an unwritten vowel sound to follow it immediately, *s(ā)l*, *sāle*.

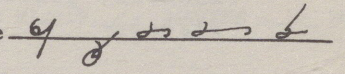
SChŌŌl, eSCĀPe, SLĪDe, select*(slĕ-ĕ)* 

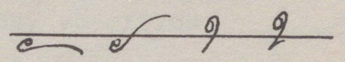
SMAll*(smaw)*, SPĒak, eSPĔciallY̆ 

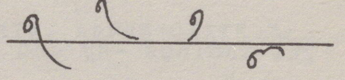
SPĔNd, SPĔNT, SPĔLl, SPRĬNg 

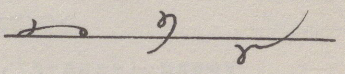
SurPRĪse, STĒaMeR, STĂMP, STĬLl 

STŌLe, STŎPpeD, STRŬcK, STRĒeT 

STŌRY̆, STŬDY̆, STĂNd, STŌNe, ĔSTĀte 

TERM, TERriBle, DiRĔCt, DiRĔCtoR 

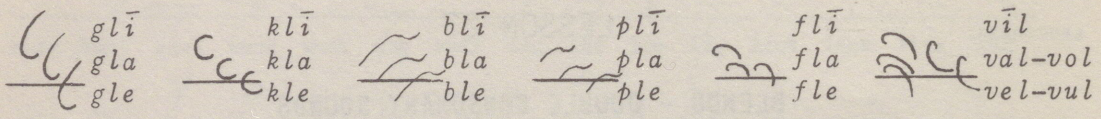
DRĬVen, TRĂVel, TRĂcK, DRĬLl 

eSTiMĀTe, diSTRĬCt, diSTRĬBUte 

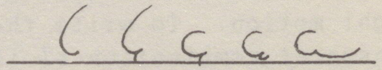
LESSON 24

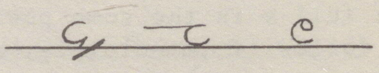
a

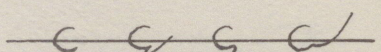
Gl Kl Bl Pl Fl and *Vl* BLENDS

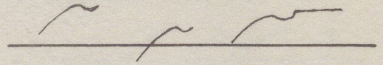


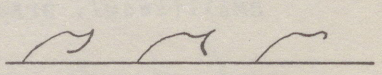
The *fl* and *vl* blends are turned right and left as already explained for the *fr* hook, the only difference being that the *l* hook is larger than the *r* hook.

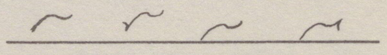
GLĂd, GLĂSs, CLĂSs, CLŌSe, CLĀiM 

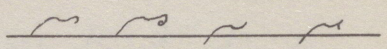
CLŌTHĭng, Ō'CLŎck, DeCLAre 

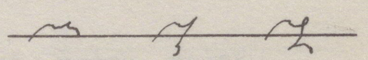
CLĒar, CLERk, CLĒaN, CLŬB 

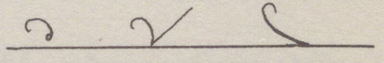
oBLĪge, BeLiĒve-BLUe, BLŌw 

BLĂcK, BLŎcK, BeLÔNg 

rePLȲ, SupPLȲ, PLĀy, PLĀÇe 

PLĂN, PLĂNT, PLĒase, PLĔaSant 

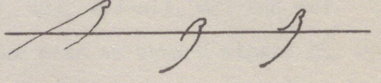
PLĔaSURe, police(*plēs*), PoLĬTiCaL 
plĕ-sher

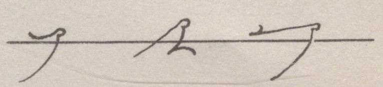
FLĪghT, flower(*flä-ōō*), VŎLume 

b

-NG -NK

The endings *-ng* and *-nk* are made by joining *g* or *k* to the *n* hook or large *N*.

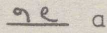
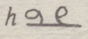
young (*ē-ŭn-g*), RĬNG, wRÔNG 

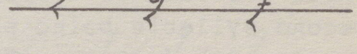
LÔNG-aLÔNG, ŬNCLe, SÔNG 

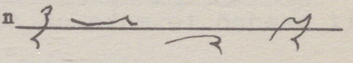
LESSON 25

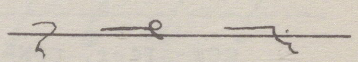
a

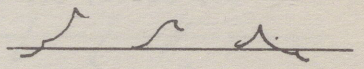
-TION SOUNDS

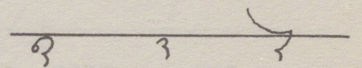
At the end of words, *-sh*, either motion, adds *-tion -tian -cian -sion -shon -cial -tial; t* and *sh*  add *-tation -tition -tician -tution; d* and *sh* add *-dition -dation.*

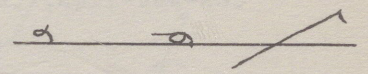
ĂC-TION, DiRĔC-TION, question(*kwĕ-sh*)* 

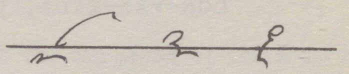
SĔC-TION, MŌ-TION, MĔN-TION, application 
plĭk-sh

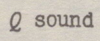
eLĔC-TION, ŎbJec-TION, ŎFFĬ-CIAL 

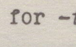
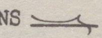
PŬBlicaTION, PŎPula-TION, PRŌVĬ-SION 

atTĔN-TION, SĔs-SION, VĀCa-TION 

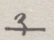
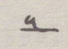
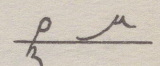
S-TĀTION, ĂD-DITION, usual (*ē-ōō-sh*) 

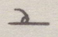
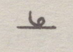
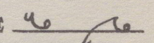
ÇELeBRĀ-TION**, NĀ-TIONAL***, DiSCŬsSION 

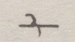
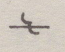
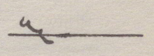
* The *Q* sound is made by placing a horizontal mark through the *K*.  *kwot*, QUOTE
** The grunt sound in the middle of any large word is indicated by breaking the word .

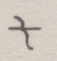
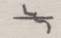
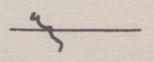
NOTE: The plural for *-tion*, *-cial*, etc. is made with a wiggle,  ACTIONS  MOTIONS.

b

-CISION -SITION  or  DĒ-CISION, PŌ-SITION 

-TIATE -CIATE  or  asSŌ-CIATE, apPRĒ-CIATE 

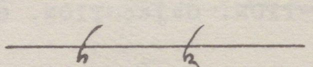
-TIATION  or  asSŌ-CIATION 

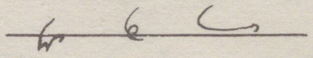
-TIATIONS  or  asSŌ-CIATIONS 

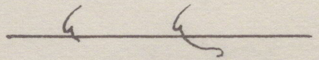
LESSON 26

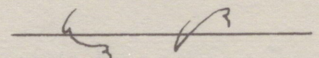
PREFIXES -*CON- COM- CUM- COL- COR- COG-* and *COUN-*

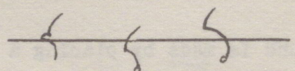
These prefixes are expressed by LEFT-MOTION *K*. The position of these prefixes is disregarded, as are most of the prefixes; the second syllable being placed in position to indicate its unwritten vowel which follows. The *n* hook is used on *k* for *con-* and *coun-* if needed to make an easy joining to the next character.

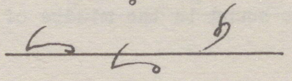
CON-SĬder, CON-SĬderaTION 

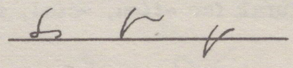
CON-CERN, CON-DITION, COM-MON 

CON-nec-TION, CON-VĒNient 

CON-VĔN-TION, COM-BĬNaTION 

CON-FERence, COM-ForT, CON-VĬcT 

COM-MĂNd, COM-MĬTtee, CON-TRĂCt 

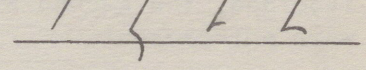
CON-TĀiN, COM-PLĀint, COM-PlĒte 

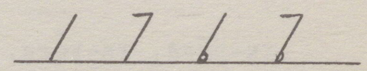
LESSON 27

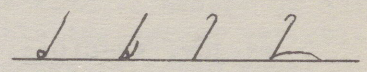
a

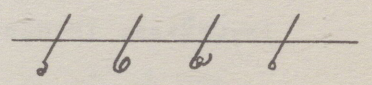
W

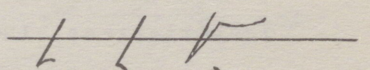
W and *Wh* are written with a full length stroke, downward, almost perpendicular. They take position in the same manner as curve consonants for the *a*, *e* and long *i* vowels.

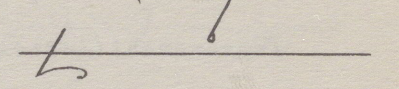
WhȲ, WĪFe, WĪRe, WhĪLe 

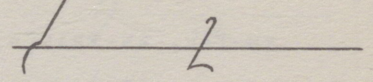
WĀy, ĀWĀy, WĀiT-weight, ĀWĀiT 

WÄtCH, WÄTeR, WÄR, WÄRM 

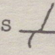
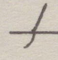
WĔST, WĬND, WĬNTeR, WĬTness 

WEaR, WĬSH, woman (*wo͝om*) 

women (*wĭmen*), white (*hwīt*)* 

walk(*wawk*)**, world(*werl*) 

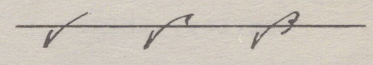
* When *wh* is expressed, it is shown by an *h* tick at the beginning of the *w* stroke.

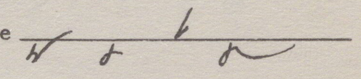
** When *w* is followed by *o* or *a* vowel sounds and a curve consonant, turn the consonant left motion to indicate *o* or *a* between itself and *w*, as  WŌKe  WĀKe.

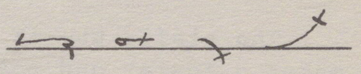
b

X

X is expressed in the same manner as *th*, or by an intersecting line.

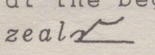
EX-PĒrience, EX-PrĔSs, EX-PĔNSe 

EX-ÇĔPt, EX-TRA, EX-pect, EX-TRĒMe 

EXaMiNa-TION, TĂX, FĬX, BŎX 

c

Z

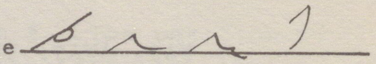
Z at the beginning of words is expressed by full *s* and a vowel, as in *zeal*  . In the middle or at the end of a word *z* is written as *s*.

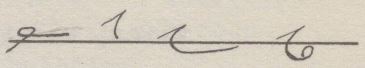
LESSON 28

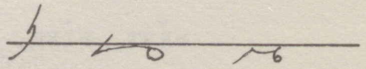
a

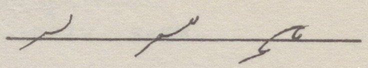
PREFIXES *IN- EN- IM-* and *IL-*

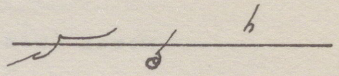
These prefixes are written with the letter *e*, either upward or downward, always attached. The position of the prefix *e* is disregarded, the second syllable being written as though the prefix were not present.

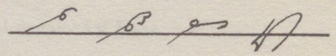
IN-DĒed, IN-FÔrm, IN-FÔrmaTION, EN-GĀge 

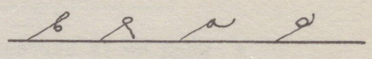
EN-JÔy, EN-CLŌse, IN-COMe, IN-CLŪDe 

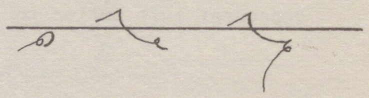
IN-CRĒase, IM-MĒDiate, IL-LŬSTrate 

IM-PÔrtant-ce, IM-PŎSsible, IM-PRĬSoN 

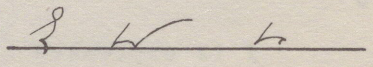
improvement *(i-prōō-m)*, IN-STĔaD, IN-SĪde 

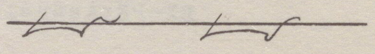
EN-TeR, EN-TRANÇe, EN-terTĀiN , IN-SPĔCt 

IN-TereST, EN-TĪre, EN-TĪTle, IN-JuRe 

IN-TĔNd, IN-VĬ-TATION, IN-VĔSTiGate 

ADDITIONAL WORDS

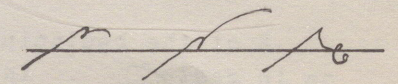
EDuCĀ-TION, E-LĂBorate, ĔLSe 

EMPLoy, EMPĪRe 

b

PREFIX *UN-*

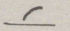
The prefix *un-* is written as a *u*. Use the *n* hook on *u* if it makes a faster and easier joining.

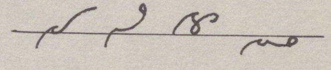
UN-Less, UN-aBle, UN-FÔrTUNaTe 

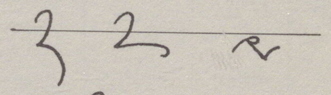
LESSON 29

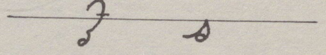
a

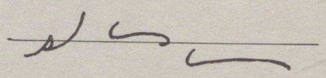
PREFIX *RE-*

The prefix *re-* is written right motion as *r*  , except as noted. Prefixes are written in any position to enable the second syllable to be in correct position to indicate the second syllable vowel.

RE-PĀiR, RE-PŌrT, RE-STRĀiN, RE-SŬLT 

RĔCoVer, RĔC-com-MĔNd, RE-TĪRe 

REQUEST *(rekwest)*, receipt *(rust)* 

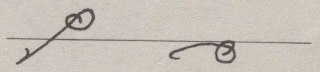
responsible *(rus-po)*, REMĀiN*, REMĔMber 

* When *m* follows *r* or *re-*, use the *r*-hook instead of .

b

-DEN and *-JEN*

These sounds are made by writing an *n*-hook inside the *d* or *j*.

SŬdDEN, eMER-GEN-cy 

LESSON 30

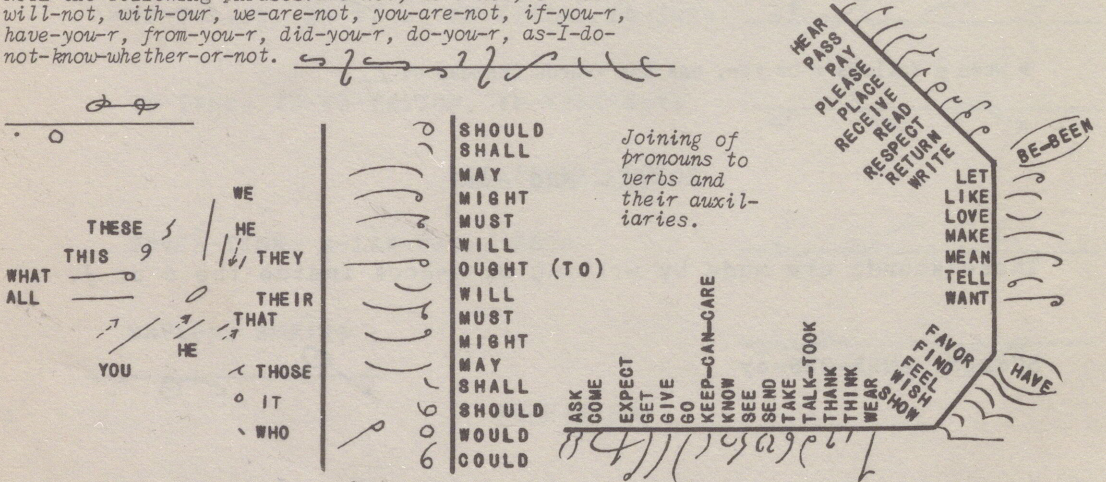
SIMPLE RULES FOR PHRASING

OMIT THE WORD	BY WRITING THE	WHICH		EXAMPLES
of	words		on either side close	*six(of)his, last(of)her*
to	verb	follows	close to preceding word	*like(to)take, desire(to)see*
I	verb*	follows	above the line	*(I)-had, (I)-ought(to)be*
I	word*	precedes	above the line	*and-(I), or-(I), how-(I)*
you-r	word*	precedes	under the line	*or-(you-r), at-(you-r)*

* This rule does not apply to single-curve consonant words, a few of which are written above the line, left motion, to eliminate *I: I-hope, I-am, I-will, I-know, I-note, I-have, I-shall, I-wish, I-do-not, I-did, I-don't, I-can, I-cannot, I-can't, I-saw.* etc.

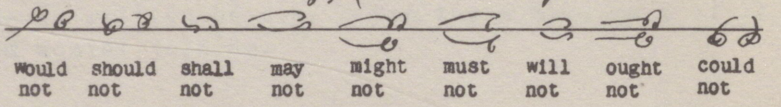
ATTACH THE WORD	TO WORD WHICH FOLLOWS	BETWEEN WORDS	TO WORD WHICH PRECEDES	EXAMPLES
the-think	NEVER	NEVER	or	*and-the, in-the, for-the, with-the*
a-an-and				*and-a, had-a, are-a, a-pie, a-day*
to-it				*to-be, to-call, to-pay, it-might*
he-in			NEVER	*in-lieu(of)his, in-your, he-may*
that		NEVER		*that-i, that-you, that-he, in-that*
they		NEVER		*they-will, they-can, they-are, and-they*
with		NEVER	NEVER	*with-me, with-you, without, with-it*
are-our				*are-to-be, when-our, pay-our, in-our*
this				*this-is-a, or-this, by-this, and-this*
is-his				*is-to-be, is-in-the, what-is, as-is-a*
me	NEVER			*give-me, send-me, call-me*
them	NEVER			*give-them, send-them, let-them*
him	NEVER			*with-him, put-him, send-him, in-him*
us	NEVER			*for-us, have-us, send-us, or-us*
would				*would-like, she-would-be,*

NOTE the following phrases: *are-not, were-not, or-not will-not, with-our, we-are-not, you-are-not, if-you-r, have-you-r, from-you-r, did-you-r, do-you-r, as-I-do-not-know-whether-or-not.*


THESE
THIS
WHAT
ALL
YOU
HE
WE
HE
THEY
THEIR
THAT
THOSE
IT
WHO
SHOULD
SHALL
MAY
MIGHT
MUST
WILL
OUGHT (TO)
WILL
MUST
MIGHT
MAY
SHALL
SHOULD
WOULD
COULD
HEAR
PASS
PAY
PLEASE
PLACE
RECEIVE
READ
RESPECT
RETURN
WRITE
BE-BEEN
LET
LIKE
LOVE
MAKE
MEAN
TELL
WANT
FAVOR
FIND
FEEL
WISH
SHOW
HAVE
ASK
COME
EXPECT
GET
GIVE
GO
KEEP-CAN-CARE
KNOW
SEE
SEND
TAKE
TALK-TOOK
THANK
THINK
WEAR

Joining of pronouns to verbs and their auxiliaries.

Negatives


would not
should not
shall not
may not
might not
must not
will not
ought not
could not

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Los Angeles, California